

UNIVERSITI SAINS MALAYSIA

Peperiksaan Semester Kedua
Sidang Akademik 2000/2001

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HXE 202 – 19th and 20th Century Poetry

Masa : 3 jam

THIS EXAMINATION PAPER CONTAINS **SIX [6]** QUESTIONS IN **FOUR [4]** PAGES.

Answer any **FOUR [4]** questions. Students are advised to avoid using the same material for more than one answer.

EITHER

1. [a] What are the principal ideas that Wordsworth advances in **Preface to the Lyrical Ballads** in his attempt to define poetry? With reference to selected poems illustrate how Wordsworth implements his ideas.

OR

- [b] Wordsworth defines poetry as “emotion recollected in tranquility”. What does he mean by this? Discuss Wordsworth’s definition of poetry with reference to the two poems **I wandered lonely as a Cloud** and **To the Cuckoo**.
2. Escapism forms an important theme in Keats’ Odes. With reference to **Odes to the Grecian Urn**, discuss this theme.
3. Discuss in some detail Shelley’s poem **On the Medusa of Leonardo da Vinci in the Florentine Gallery**, what are the elements of Romanticism that may be seen in this poem? (Please refer to the Appendix)

4. Tennyson's **The Lotos Eaters** and **Ulysses** are both inspired by Homer's **Odyssey**. Comment upon Tennyson's use of material from the epic. In your opinion what essential ideas is Tennyson attempting to convey through these poems?

EITHER

5. [a] Discuss Yeats' use of Byzantium as a symbol in his two poems **Byzantium** and **Sailing to Byzantium**.

OR

- [b] Write a critical analysis of Yeats' **The Rose of the World**.
5. What are the qualities in T. S. Eliot's poems that make him a "modern" poet? You must illustrate your discussion with reference to suitable poems by Eliot.

Appendix

**ON THE MEDUSA OF LEONARDO DA VINCI,
IN THE FLORENTINE GALLERY.**

It lieth, gazing on the midnight sky,
 Upon the cloudy mountain peak supine;
Below, far lands are seen tremblingly;
 Its horror and its beauty are divine.
Upon its lips and eyelids seems to lie 5
 Loveliness like a shadow, from which shrine,
Fiery and lurid, struggling underneath,
The agonies of anguish and of death.
Yet it is less the horror than the grace
 Which turns the gazer's spirit into stone: 10
Whereon the lineaments of that dead face
 Are graven, till the characters be grown
Into itself, and thought no more can trace;
 'Tis the melodious hue of beauty thrown
Athwart the darkness and the glare of plain, 15
Which humanize and harmonize the strain.

And from its head as from one body grow,
 As [] grass out of a watery rock,
Hairs which are vipers, and they curl and flow
 And their long tangles in each other lock, 20
And with unending involutions shew
 Their mailer radiance, as it were to mock
The torture and the death within, and saw
The solid air with many a ragged jaw.

